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Art Theft Archive *Newsletter*

What Makes Good Security?

The alarming increase in art theft and vandalism, and the clear expectation of a future where art crime is commonplace presents serious, and in many cases, unanswered questions. How does the art community address the risk without compromising the integrity of an environment that by its nature must be free and unrestricted? The challenge must be to provide a security environment with procedures that are complementary without being compromising. The problem is complicated by an industry that views security in the narrowest sense, and a profession that in the past has lacked an innovative approach. If a proper response is to be developed, new and more efficient managerial controls will be needed.

There is a clear correlation between the strength and continuity of managerial control and the deterrence of theft. Security must be viewed and used as a management tool, not being limited, as in the past, to purely physical protection responsibilities. When losses occur, the investigation to apprehend the thief is only half the objective. A complete and comprehensive analysis of the management systems must be undertaken to determine what components of the control environment failed and what improvements are necessary to prevent a recurrence.

The protective measures chosen should be commensurate with the level of risk, as well as operationally and economically feasible. Management must approach the problem with broader managerial controls in mind and accept the security function as an integral part of museum or gallery operations. Some of the major considerations that are often ignored are the following:

SECURITY PERSONNEL

The quality of personnel employed in the art community is of key importance. Are pre-employment controls sufficient to prevent the hiring of undesirable employees, and have lines of communication been developed to detect personnel problems which could lead to a loss from theft or vandalism?

The quality of guardianship does not rely on numbers of personnel but on well-trained personnel who are motivated with proper incentives. Improved utilization and allocation of security manpower must be developed. This can be accomplished by increasing the efficiency of managerial practices within a security organization, and by improving standards for guardianship.

PROFESSIONAL STAFF

Staff awareness is potentially the greatest deterrent to theft. Management must communicate to the staff that all members of the art community have a responsibility to protect the assets of the institution. Have staff members been sufficiently briefed so that they can identify risk situations and take appropriate action without undue delay?

CONTROL OF ASSETS

Each institution should be able to identify the location of all its assets at any given time, including those on loan. An audit trail must be developed in order to trace the movement of art so that in the event of a loss a clear history of activity can be developed.

EXHIBITION PLANNING

In the planning of exhibitions have security risks been fully addressed? In the face of increasing theft, one of the greatest exposures is in the transit area. Has management developed a policy which addresses necessary security considerations by level of exposure for art transits?

EMERGENCIES

Has each institution developed a contigency plan that addresses all of the problems that may arise in an emergency? Is there a plan in place for emergency removal and secure storage of art in the event of fire or natural disaster? More importantly, has the determination been made as to what art will be removed and what art will not? Has a crisis management plan been developed that addresses such key questions as what action will be taken if an extortion attempt is made and who will make the decisions?

FIRE

Without question, the greatest exposure to catastrophic loss is fire. A comprehensive fire management program is mandatory for all institutions. For large institutions, a complete fire fighting capability should be present. A fire safety inspection program with corrective controls is most important.

THEFT DETERRENCE

It is obvious that all institutions cannot implement elaborate plans. However, all members of the art community from the very largest institutions to the smallest galleries must address this problem, in diminishing scale by size of the facilities.

For galleries, the greatest deterrent must be good salesmanship. A customer who is recognized immediately not to be interested in purchasing or viewing art will leave.

Display of art is critical. High-valued works of art must be displayed in a secure manner. Crowd control is a difficult problem for galleries. The only immediate solution, other than increasing staff (which is not often economically feasible), is to admit only a selected number of people at one time.

FUTURE INDUSTRY RESPONSE

The above considers only the principal concerns of security management that should be addressed by individual institutions.

IFAR is pleased to announce that The National Antique and Art Dealers Association, an association of US dealers in fine and decorative arts, has lent its support to the distribution of the *Art Theft Archive Newsletter.* NAADA has provided IFAR with a grant for distribution of the *Newsletter* to its 50 members. The Association will also cooperate in the production of the *Newsletter,* by continuing to forward to IFAR any information it receives relating to art thefts, and by contributing editorial material. IFAR is pleased to welcome NAADA members as readers.

International Foundation for Art Research, Inc., 46 East 70th Street, New York, NY 10021

If the art community is to be successful in the prevention of art crime, it must address the problem on an industry basis. Greater interest and additional funding must be channeled to programs such as the IFAR theft archive.

Little has been accomplished, and considerable potential exists, in the area of integrating security concepts into the architectural and environmental design of new facilities. After considerable exposure to this problem, I am convinced that facilities can be designed in a manner that will minimize the opportunity for crime without compromising curatorial objectives.

The display of paintings and other high-valued works which cannot be contained in vitrines and cases is, without question, a most difficult security problem, to which no satisfactory answer is yet present. How then can paintings be displayed in a safe, secure, and pleasing manner? The question must be further explored.

Electronic alarm and surveillance systems play an important role in protecting art. However, considerable research is needed to improve the state of the art of electronic protection systems. New and more sophisticated protection measures are required.

Finally, in order to effectively manage art collections, more sophisticated catalogue and inventory controls are needed. Management information systems which provide accurate record-keeping, proper accounting and management controls must be developed. In many cases, the approach to security will provide not only greater security, but will increase the efficiency of management.

In sum, contrary to popular belief, security does provide interesting and difficult challenges. The industry must begin to address these concerns and must attract the interest of the art community, as well as of specialists in other fields such as architecture, business, and engineering, who can contribute to solving these problems.

Harry N. Wood

Harry N. Wood is a management consultant specializing in security for financial and fine art institutions. Mr. Wood is a consultant to multinational corporations and insurance underwriters including Lloyd's of London. He has assisted leading fine arts institutions in the United States and abroad in addressing the broader managerial concerns of security.

Security Equipment Survey

In 1978 there were over one million commercial and residential burglaries in the United States. Statistics indicate that the numbers for this year will be even greater. To protect themselves from a theft of important valuables, many dealers and collectors are turning to various security measures, such as special locks and bars, guard dogs, and burglar alarm systems. This article surveys the various hardware available for security; the accompanying chart lists devices by generic type, and shows some of their strengths and weaknesses.

A variety of burglar alarm systems are available on the market today. As shown in the accompanying table, the many types of burglar alarm or "intrusion detection" systems can be grouped into three categories: *perimeter, interior,* and *exterior* systems.

A *perimeter* alarm system is designed to protect the openings of buildings. If a door or window is opened, the perimeter alarm will be activated. This type of system is the usual first line of defense. But burglars are becoming more sophisticated and frequently can compromise this system.

An *interior* system is designed to detect a burglar after he makes entry into the building. All of the interior systems described in the table are activated by an intruder's movements. Unfortunately, some of these systems also detect innocuous

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SUMMARY OF INTRUSION DETECTION SYSTEMS

Description	*Advantages*	*Disadvantages*
PERIMETER SYSTEMS		
Closed-circuit loop consisting of a series of contacts, screens, or foil tape on exterior doors and windows. Sounds alarm (bell, horn, siren, silent) when circuit is broken by opening doors or windows.	Simple, effective, dependable. Can also be used as an interior alarm.	Expensive installation. Can be compromised several ways.
Hard Wire—Electrical wires connect each contact to a central control panel. Wires are usually placed inside walls or woodwork.	Dependable, low maintenance, long operating life.	Expensive and difficult to install.
Non-Wire—Battery-powered contacts send radio signal to the central control panel. Needed in areas that are impossible to wire.	No wires, inexpensive installation.	System depends on batteries for power supply.
Vibration (seismic sensor)—Attached to walls, windows, doors or floors. Alarm triggers when sensors are vibrated beyond predetermined limits.	Difficult to compromise. Protects exterior walls that may be vulnerable.	Subject to false alarms from extraneous vibrations.
INTERIOR SYSTEMS		
Protects designated areas or points within a building. Intruder's motions trip alarm.	Effective backup to perimeter alarm system.	Intruder must be inside to trip alarm. Therefore protects only interior spaces.
Photo-Electric (electric eye)—Small sensors placed in halls, rooms, stairs. Alarm sounds when intruder interrupts invisible (infrared) light beam.	Unobtrusive. Can be designed to protect large areas. Reliable, relatively inexpensive.	Beam pathway cannot be blocked after installation. Can be avoided. Drains backup battery quickly.
Pressure Mat—A flat switch operated by pressure (foot step). Usually installed under a rug and in an area that the intruder will cross (hall, steps, central area).	Inexpensive, unobtrusive. An effective trap.	Easily avoided. May wear out quickly.
Ultrasonic (motion detector)—Pattern of inaudible sound waves projected into a closed space (room). Any movement within the protected area triggers alarm.	Fairly unobtrusive, effective, difficult to detect.	Alarm may be triggered by air turbulence (forced air heat or a/c), machinery, or loud noise.
Microwave (radar)—Similar to ultrasonic. Detects motion but operates on a higher frequency.	Not affected by air turbulence or noise.	May extend through walls to other spaces outside. Radio transmissions may interfere with system operation.
Capacitance (proximity)—Tuned electronic circuit on ungrounded metal object (safe, cabinet, sculpture). Detects a body coming within a specified distance. Can also be used on metal grids on doors and windows.	Useful in protecting specific points or objects. Dependable and unobtrusive.	Intruder must approach within several inches to trigger alarm.
Passive Infrared—Body heat detected on infrared level. Detects only moving objects; therefore not affected by heating systems.	Accurate up to 30 feet. Difficult to detect or compromise.	Radio frequency waves (C.B., police) may trigger false alarms.
Audio (noise detection)—Detects noise created by an intruder. Higher than normal noise level sounds alarm.	Covers large areas. Inexpensive installation when used with existing sound system (P.A.).	Limited to areas of low ambient noise levels (vaults, basements). Prone to excessive false alarms.
EXTERIOR SYSTEMS		
Used to detect intruders entering the outdoor perimeter of a specified area. Mainly used for institutional and estate settings.	Detects motor vehicles and people prior to reaching central area or buildings.	Expensive installation. Subject to false alarms from storms, lightning, animals.
Beam Interrupt—Laser beams, visible and infrared beams, electromagnetic, electrostatic, and radio frequency fields. These systems will alarm when an intruder interrupts the beam or field.	Same as above.	Same as above.
Fence Tampering Systems—Wires are attached to the fence, or sensors are attached to the fence posts. System is triggered when fence is vibrated, cut, or moved during a hostile intrusion.	Same as above.	Same as above.
Video—Closed-circuit television, forward-looking infrared or radar. Monitors specified areas. Alarm is triggered when intrusion occurs.	Same as above.	Same as above.
Buried Line Sensor—Seismic, pressure or magnetic devices buried in ground detect motion that occurs above ground.	Same as above. Used when environmental setting is important.	Same as above.

movements such as fluttering curtains, movements of house pets, and even air currents.

An *exterior* system detects an intruder's movements at specified locations, away from the central area being protected. Electronic sensors are placed either above or below ground to establish a secure boundary around the central area. If unauthorized movements are detected, an alarm sounds. Exterior systems, of course, are also susceptible to the vagaries of the environment, such as blowing leaves and animals. Therefore, they are susceptible to false alarms. Installation of an exterior alarm system is expensive. Such systems are most often used around buildings surrounded by large open spaces, lawns, and woods.

The type of alarm system to be employed is largely determined by the geographic location, site, and structural design of the buildings and grounds, as well as the valuables to be protected. A typical residence where valuables are stored should have a perimeter alarm system as the primary line of defense. All lower level doors and windows are usually wired into one circuit in the system. Normally an interior alarm system is not needed. But if one is desired, a logical choice is an extension of the perimeter system to the interior doors and other openings.

A perimeter system alone may not be adequate for an art dealer located in a metropolitan area. A preferred arrangement would be a perimeter system that secures doors, windows and skylights. The interior area should be protected by an ultrasonic or passive infrared detection system, on a circuit separate from the perimeter system, to prevent the interior alarm from being affected if the perimeter alarm is disabled. If there are items of great value to be protected, extra alarm circuits may be added.

After one or more systems have been identified as appropriate for a particular situation, there are several additional considerations to be made when acquiring and installing a burglar alarm system. A complete system should include the following items:

- It should operate on A.C. (house current) and have a rechargeable backup battery'power supply (D.C.). If house current is impaired, the alarm system should not set off an audible alarm.
- The system should contain both an audible annunciator (bell, horn or siren that can be heard at least 500 feet away) and a connection to a central monitoring station. Studies have proven that central monitoring is twice as effective as an audible annunciator alone.
- All external components should be inaccessible so that the system cannot be deactivated. The weak points of any system are the alarm bell and the phone lines that connect the system to the central monitoring station. Bells and horns should be placed on an exterior wall not easily accessible from the ground or roof. Phone lines should be buried or placed in an armored cable. The system should be designed to activate the alarm if any portion of it is disengaged or destroyed.
- Every alarm system using an audible annunciator should have an automatic reset feature. Thus if the alarm is sounded accidently, the system would activate for a predetermined period and then return to its normal detection function.
- There should also be some form of monitoring device to alert the occupant of an existing malfunction prior to operation.
- The components of any system should be Underwriters Laboratories (U.L.) approved to insure the purchaser of equipment standards. Any internal wiring should be installed in accordance with local electrical codes.

Before purchasing any alarm system, obtain written estimates from two or more companies. Before deciding on a particular company, check its history of service and performance. Company employees who enter your home or business should be bonded, and the company should be willing to furnish a list of nearby customers who can be contacted for references. It is also advisable to check the company's reliability with a local Better Business Bureau, consumer protection office or police agency.

After a company is selected, read the contract thoroughly. It should list the points of protection and itemize the equipment to be installed. The contract should include a guarantee of equipment and workmanship as well as a maintenance agreement.

Several other considerations related to burglar alarms and the protection of valuables in homes and businesses include the following:

- Install good, shadowless lighting over exterior doors and windows.
- Evaluate the geographical location of structures being protected. If isolated, a large siren may be necessary; if located in a developed area, a bell may well suffice. In some unfrequented areas, such as alleys, consider utilizing steel doors and steel bars (at least ½ inch in diameter) on windows.
- Police response time is important. An alarm system is effective only if police are notified and respond promptly.
- If possible, valuables should not be displayed in windows or other readily accessible places to prevent "smash and grab" type burglaries, especially at night.
- Minimize the use of dense foliage and high fences that screen entrances and protect burglars from observation.
- Remember that good locks are still a necessity, even with sophisticated alarm systems.

James D. King

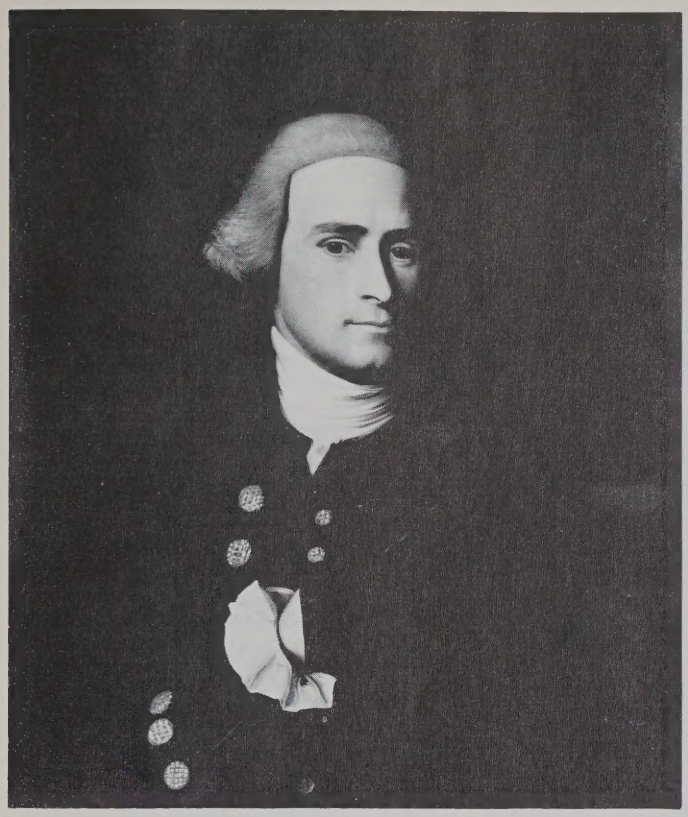
Detective James King, an experienced investigator in art and antique thefts, is assigned to the Criminal Investigations Division, Montgomery County Police, Rockville, Maryland.

Stolen Objects

The list of stolen works in this newsletter is grouped by object type, and within that category by school and century. The present issue has four main divisions: **Paintings, Sculpture; Decorative Arts;** and **Antiquities and Ethnographic Objects**. An alphabetical index follows the list. The entries in the list are numbered consecutively, for easy reference to the illustrations and index.

The description of each stolen work is followed by the Art Theft Archive catalogue number, and the date and place of theft. Names of owners have been withheld. Anyone wishing further information on any object in this list, or anyone who suspects that he has come in contact with an object on the list, should contact the Art Theft Archive. A star before the catalogue number (☆) means that a photograph of the stolen work is available at the Art Theft Archive.

An effort has been made to document the objects on this list, and bibliographical references have been included whenever they have been found. When we have not been able to document the stolen works, we have accepted the owners' attributions. IFAR accepts no responsibility for these attributions.



1. Copley

2. Copley

PAINTINGS

AMERICAN

18th century

1. John Singleton COPLEY (British-born American, 1738–1815). *Mr. Joshua Henshaw II*, 1770–74. Oil on canvas, 76.8 x 63.5 cm. Ref. J. D. Prown, *John Singleton Copley in America*, Cambridge, Ma, 1966, v l, p 218, fig 306. Waist-length portrait of a man, wearing a dark waistcoat and high-necked white shirt with ruffled cuffs. Right hand is tucked into jacket. Face is turned to left in 3/4 view.
☆79.29.1. New York, NY. 9 May 79.

2. ———. *Mrs. Joshua Henshaw II*, 1770–74. Oil on canvas, 76.8 x 63.5 cm. Waist-length portrait of a woman wearing a satin dress with full buttoned sleeve, satin shawl held in place by her left hand. Her dark hair, held by a thin white band, falls over her left shoulder.
☆79.29.2. New York, NY. 9 May 79.

19th century

3. Alexander H. WYANT (1836–92). *Bennington, Vermont*. Oil on canvas, 128 x 167.6 cm. Romantic landscape showing a town in a valley, seen from above. Tall, slender trees in foreground at left and right; misty rolling hills in background.
☆79.30. Cedarhurst, NY. 3 May 79.

20th century

4. W. Herbert ("Buck") DUNTON (1878–1936). *The White Horse*. Oil on canvas, 25.4 x 20.3 cm. The horse's name "Applesauce" written on back of canvas. Saddled white horse.
78.305.7. Colorado Springs, Co. 28 Feb 78. *Reward*.

5. Nicholai FECHIN (Russian-born American, b 1881). *Portrait of Eya*. Oil on canvas, 45.7 x 38.1 cm. Bust portrait of a young girl with a red bow in her curly blond hair, chin propped on left hand. Dominant colors are green and white.
☆78.305.8. Colorado Springs, Co. 28 Feb 78.

6. Leon GASPARD (Russian-born American, b 1882). *Cairo*. Oil on canvas, 35 x 35.5 cm. Street scene with awnings.
79.305.6 Colorado Springs, Co. 28 Feb 79.

7. ———. *Old Moscow*. Oil on canvas, 53.3 x 61 cm. Signed and dated (?) 1/1. Winter street scene. Four figures in peasant costumes clustered in left foreground. Horse-drawn sleds in centerground. Buildings and figures in background.
☆79.305.3. Colorado Springs, Co. 28 Feb 78. *Reward*.

8. ———.*Pearl River at Canton*. Oil on canvas (?), 38.1 x 50.8 cm. Setting sun on river with sampans. Dominant color green.
78.305.4. Colorado Springs, Co. 28 Feb 78. *Reward*.

3. Wyant

5. Fechin

7. Gaspard

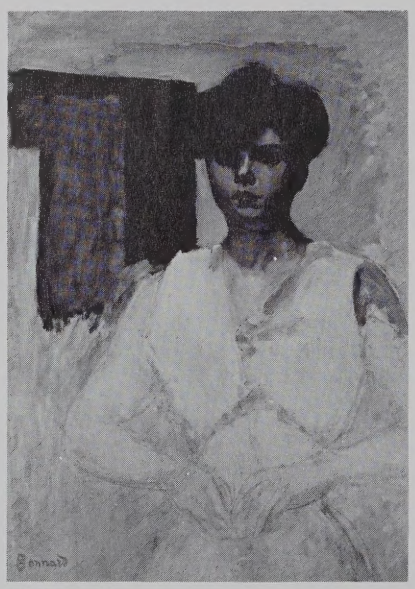
9. Gaspard

11. Gaspard

12. Baudouin

13. de la Haye

15. Spitzweg



14. Bonnard

9. ———. *Peking Street Scene*. Oil on canvas, 50.8 x 101.6 cm. Street market scene. Several figures occupy the front and middle grounds; horse-drawn cart in center; typical Chinese stores with calligraphic signs in background. Dominant color blue.
☆79.305.1. Colorado Springs, Co. 28 Feb 78. *Reward*.

10. ———. *Procession*. Oil on canvas, 35.5 x 28 cm. Oil sketch. Procession approaching a mosque in background. Vivid colors.
79.305.5. Colorado Springs, Co. 28 Feb 78. *Reward*.

11. ———. Procession *of Last Living Budda in Outer Mongolia*. Oil on canvas, 63.5 x 122 cm. Mountainous landscape with tall evergreen trees, and a procession of figures on horseback and horse-drawn wagons struggling through the snow in the foreground.
☆79.305.2. Colorado Springs, Co. 28 Feb 78. *Reward*.

FRENCH

18th century

12. Pierre-Antoine BAUDOUIN (1723–69). *Simon Antoine De Lucy*, ca 1760s. Oil on canvas, 64.75 x 53.3 cm. Waist-length portrait of a boy in a waistcoat, with a sash tied around his waist. Right hand on his hip, with a musket leaning against his left shoulder. Buckled leather strap crosses his chest from left shoulder to right side.
☆79.29.6. New York, NY. 9 May 79.

13. P. de la HAYE. *Landscape with Figures*, April 1790. Oil on canvas, 40.3 x 32 cm. Signed and dated 1/1. Three figures dressed in Classical attire in a landscape. One figure stands, holding a spear or standard, the other two are in kneeling postures. At center right is a fountain in the form of a lioness with water pouring from her mouth.
☆79.28. New York, NY. Apr 79.

20th century

14. Pierre BONNARD (1867–1947). *Femme de face*, 1903–06. Oil on canvas, 71.1 x 51.1 cm. Signed 1/1. Ref: J & H Douberville, *Bonnard*. Paris, 1968, v 2, cat no 407. Three-quarter length sketch of a young woman with head and shoulders rendered in detail, wearing a light-colored, sleevless gown, hands folded before her waist. Doorway (?) in left background.
☆79.29.4. New York, NY. 9 May 79.

GERMAN, 19th century

15. Carl SPITZWEG (1808–85). *Theatre Actors*. Oil on wood, approx 20 x 15 cm. Signed 1/r. Three male figures on a stage. A man in 3/4 back profile in Renaissance costume draws a sword, a second raises his right arm; a third lies between them.
☆79.34. Munich, Germany. Apr 79.

SCULPTURE

ENGLISH (?), 19th century

16. Hugh Goldwin RIVIERE (?) (1869–1956). *Female Nude*. Gilt bronze, h 38.1 cm. Signed "G. Riviere." Marked: "2010–004R." Female nude standing in a sinuous pose, with long hair flowing over her shoulders, arms raised to shoulders, left hand touching cheek. Right leg, bent at the knee, overlaps left leg. Stomach thrust slightly forward. Hexagonal veined marble base.
☆78.294.11. Chicago, Il. Sep 78.

FRENCH

18th century

17. Claude Michel CLODION (1738–1814). *Pair of Pitchers*. Bronze and gilt bronze (?), h 49.2 cm. Signed "Clodion" on body, beneath handle. Marked "ED14A–13." Highly decorated pitchers with gilt neck and foot. Center section contains a frieze, in bas relief, depicting cherubs in various attitudes. A bas-relief ram's head surmounts the front of the pitcher, below the spout, and the handle is formed of two intertwined serpents. There is a ring of intertwined foliage at the base, and a second band of laurel leaves, pointing upwards, below the frieze. Fluted spout with leaf embellishing the back.
☆78.294.7–8. Chicago, Il. Sep 78.

19th century

18. C. ANFRIE. *Gun Loader*. Bronze, h 40.6 cm. Signed "C. Anfrie." Marked "L–22"; "2001–524R." Slender standing youth, holding in his right hand a tall, thin rod with a ball on each end. Wearing rimmed cap, trousers tucked into laced boots. Left arm akimbo; weight supported by right leg; head turned to left.
☆78.294.5. Chicago, Il. Sep 78.

19. Ary-Jean-Leon BITTER (b 1883). *Faun with Lamb*. Bronze, l 63.5 x h 25.4 cm. Young faun and lamb, lying face to face on a narrow, veined marble base.
☆78.294.9. Chicago, Il. Sep 78.

20. Georges COUDRAY (active 1883–1903). *Female Bust*. Bronze, 53.3 x 35.5 cm. Signed. Marked "EV 1234, CAM–112." Romantic bust of a young woman. Fine features with downward-sloping brow, full pursed lips, wearing a flowing garment wrapped to left with a ruffle at the shoulders. Hair is tied back with a bow at the neck, two locks falling over left shoulder. Head slightly turned to left.
☆78.294.13. Chicago, Il. Sep 78.

21. Edourd DROUOT (1859–1925). *Man against Beast*. Bronze, h 53.3 cm. Signed. Marked "CAM–110." Black and brown patina. Male nude wrestling with a tiger. He thrusts a log into the jaws of the beast, which is clawing his thigh. Both are supported by a rock. The ensemble is mounted on an irregular veined marble base.
☆78.294.1 Chicago, Il. Sep 78.

16. Riviere

17. Clodion

18. Anfrie

19. Bitter

20. Coudray

21. Drouot

22. Guillot 22. Guillot

23. Mêne

24. Mariton

25. Massé

26. Raissiguier

22. Anatole GUILLOT (1865–1911). *Before the Hunt*. Bronze, h 35.5 cm. Signed "A. Guillot." Marked "L–22." Pair of standing bearded male figures, wearing belted tunics and caps, each holding a club over shoulder, with weapons attached to belt.
☆78.294.3–4. Chicago, Il. Sep 78.

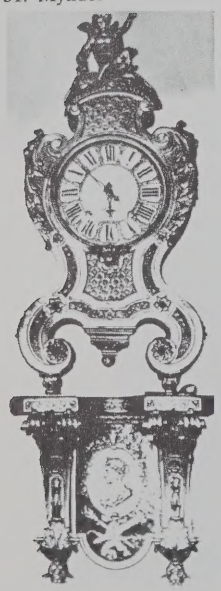
23. Pierre Jules MENE (1810–79). *Accolade*. Bronze, l 30.48 x h 20.3 cm. Signed "P. J. Mene." Marked "2117." Arab mare and stallion facing each other on an oval base, with necks and heads crossed over each others' backs.
☆78.294.2. Chicago, Il. Sep 78.

24. MARITON. French?, 19th c. *The Town Crier*. Bronze, h 50.8 cm. Inscribed on base "Le Couvre-Feu." Young man wearing tunic and hood. Standing on small square base, right arm raised, holding a lantern, left arm by his side, holding a bell, and a sword strapped at his left side.
☆78.294.6. Chicago, Il. Sep 78.

25. Charles MASSE (b 1856 or 1876). *Bust of an Arab*. Bronze, 35.5 x 25.4 cm. Signed. Marked "211–004R." Bust of a bearded man, head wrapped in a turban with ends of cloth extending to shoulders. Head tilted toward the right, eyes gazing downward.
☆78.294.12. Chicago, Il. Sep 78.

26. Emile RAISSIGUIER (1851–1932). *Athlete*. Bronze, h 61 cm. Signed and dated. Marked "CAM104–005R." Male figure in a running posture, wearing a cap, a mustache, a shirt tied at the neck, trousers, and spats. Head turned to right, weight on left leg.
☆78.294.10. Chicago, Il. Sep 78.

31. Mynuel



DECORATIVE ARTS

CARPETS

27. Caucasian. 294.6 x 171.5 cm. Acc no CL. 1974.200 (tagged). Hole between border and bound edge, approx 30–45 cm from edge. Red, green, tan, and blue runner with three large diamonds running lengthwise, joined by a line. Each diamond is encompassed by a hexagonal design, and has an arrow extending from the top. At each end of this design is an eight-pointed flower. Diamond in each corner; diamond and "I" border.
79.23.3. Germantown, NY. 6–7 Apr 79.

28. ———. 312 x 166.4 cm. Acc no CL.1974.303 (tagged). Blue, green, yellow. Runner with red border. Large central diamond divided into smaller diamonds by cross-hatching, against deep red field. Sawtooth design borders the diamond, top, and bottom. Border consists of three bands; the middle contains a diamond and "I" design.
79.23.4. Germantown, NY. 6–7 Apr 79.

29. Persian. 366 x 244 cm. Acc no CL.1974.106 (tagged). Previously att to Kirman. Pinkish rose rectangular field, floral design. Center medallion with off-white background. Decorative center design surrounded by deep blue flowers with red centers. Second pale green medallion containing pink roses surrounds center medallion. Border of alternating blue and rose bands with wider off-white band between. Triangular green designs with pink roses at corners.
79.23.1. Germantown, NY. 6–7 Apr 79.

30. ———. 386 x 274 cm. Acc no CL.1974.199 (tagged). Previously att to Kirman. Purple field, center blue medallion with flowers, with tan border and floral design of red, blue, green. Maroon and blue overall floral design, tan animals including dogs, camels, sheep, goats, lions, deer, rabbits. Border of blue, tan, purple.
79.23.2. Germantown, NY. 6–7 Apr 79.

CLOCKS

31. Louis MYNUEL (French, 18th c). *Bracket Clock*, ca 1720. Bronze and tortoise-shell, h 80 cm. Signed "Mynuel, Paris" on dial. Louis XIV clock in the shape of an hourglass. Standing on two C-curved composite legs, white enamel dial with Roman numerals, surrounded by swells of foliage. Clock is surmounted by a seated putto with left arm raised. Overall tortoise-shell decoration.
☆78.286. Geneva, Switzerland. 31 Oct–1 Nov 78.

PORCELAIN

32. Chinese export. *"Famille verte" Jar with Lid.* Porcelain. Large jar with high shoulder. Vertical cartouche containing a variety of decorative still-life objects, alternating with green cross-hatching. Corner cartouches containing floral decoration. Plain lid with a single horizontal band of green decoration. ☆78.184.2. Braine l'Allend, Belgium. 13–14 Aug 78.

33. ———. *"Famille verte" Jar with Lid.* Porcelain. Large jar with high shoulder, decorated with two vertical cartouches containing country scenes, alternating with green diagonal cross-hatching. Cartouches at corners of landscape scenes, with flowers on green ground. Plain cup-shaped lid with a single horizontal band of green decoration. ☆78.184.3. Braine l'Allend, Belgium. 13–14 Aug 78.

34. Vienna, 18th c. *Stork's Nest*, ca 1750. Porcelain, h 11.43 cm. Vienna mark of a beehive in blue underneath. Stork standing on her nest, with wings spread, above three young offspring. Nest contained in a simulated woven basket. Monochrome white. ☆79.32. New York, NY. 16 May 79.

MINIATURES

AMERICAN, 19th century

35. Henry BOUNETHEAU (1797–1877). *Portrait of William Calhoun*, ca 1830. Watercolor on ivory in gold case, 81 x 65 mm (oval). Frontal bust portrait of a man with light brown hair, blue eyes, wearing a black coat, white shirt and vest, black tie, before a light brown background. ☆79.18. Charleston, SC. 17 Mar 79.

INDIAN, 19th century

36. *Building of the Taj Mahal.* Ten miniatures, color on porcelain, oval, mounted on black velvet, framed in a single frame, 61 x 54 cm. Acc no 48.2.3.
1–4. H 12.7 - 19 cm x w 10.1 - 14.6 cm.
1. *Exterior of the Taj Mahal* 2. *Exterior of the Red Fort* 3. *Interior of the Tomb* 4. *Interior of the Tomb* 5. *Bust of Mumtaz Mahal* (wife of Shah Jahan). 10.16 x 9.5 cm. Wearing classic Indian clothing, holding a rose to her cheek.
6–10. H 9.5–3.17 cm x w 4.4–3.17 cm.
6. *Portrait of Shah Jahan* 7–8. *Portraits of Shah Jahan's Wives.* 9–10. *Exterior Views of an Entrance Gate to Taj Mahal.*
79.20.1–10. Salem, Or. 31 Mar 79.

SCRIMSHAW

AMERICAN, 18th century

37. *Brewster Chair, minature.* Ivory. Armchair with rush seat. Slat-back with three carved vertical slats. Back supports terminate in finials. Front legs terminate in flat disks, connected to back by thin dowels. ☆78.288.8. New York, NY. 27 Dec 78.

38. *Candlesticks.* Ivory. Pair of candlesticks with classic turnings. ☆78.288.3–4. New York, NY. 27 Dec 78.

39. *Clacker.* Ivory and rosewood. Clacker with carved ivory handle. ☆78.288.5. New York, NY. 27 Dec 78.

40. *Doll.* Ivory. Undressed doll with dark hair, moveable arms and legs. ☆78.288.7. New York, NY. 27 Dec 78.

41. *Guillotine* (Cigar Cutter). Ivory. Scalloped edges on base and stretchers. ☆78.288.9. New York, NY. 27 Dec 78.

42. *Intaglio, Carved Whale Design.* Ivory. Irregular ivory block with carved whale design on side. ☆78.288.2. New York, NY. 27 Dec 78.

43. *Penguin.* Ivory. ☆78.288.1. New York, NY. 27 Dec 78.

44. *Pie Crimper.* Roller with jagged edge, carved ivory handle with cut-out hearts, diamond, and circle. ☆78.288.6. New York, NY. 27 Dec 78.

45. *Tusk.* Ivory. Scratched with decoration of a clipper ship named "Catherine" on reverse. (Not shown in photo.) 78.288.10. New York, NY. 27 Dec 78.

SILVER

46. Norwegian, 17th c. *Chalice.* Silver, h 10 cm, diam 7 cm. Plain bowl on broad stem with a horizontally-banded globular swelling at center. Wide foot with engraved inscription. ☆78.297.3. Trondheim, Norway. 2 Aug 78.

47. ———. *Paten* (plate). Silver, diam 8 cm. Raised rim, two foxes (?) engraved in center. ☆78.297.4. Trondheim, Norway. 2 Aug 78.

48. ———. *Pyx* (a box for keeping the Eucharistic bread). Silver, h 1.5 x diam 3 cm. ☆78.297.5. Trondheim, Norway. 2 Aug 78.

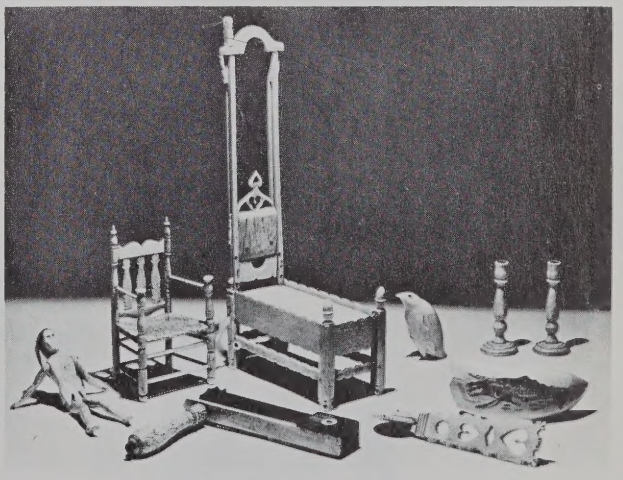
49. Norwegian. 18th c. *Candlesticks* (pair), ca 1760. Silver, h 24 cm, diam of base 24 cm, wt 2 kg. Inscribed on base: "Givet Til Trondh. Domkierke of Borger og Maller Jens Sandberg og Hans Hustru Karen Strøm Anno 1760." Wide base decorated with raised scallop shells, with inscription above. ☆78.297.1–2. Trondheim, Norway. 2 Aug 78.

34. Stork's Nest

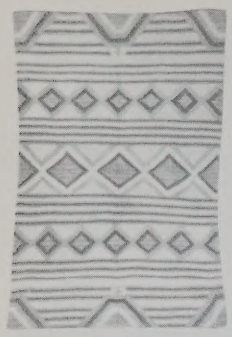
35. Bounetheau

46. Norwegian, 17th c.

49. Norwegian, 18th c.



37–45. Scrimshaw



51. Navajo

52. Egyptian

70. Hellenistic

74. Roman

73. Roman, 1st c.

78. Roman

75. Roman

ANTIQUITIES AND ETHNOGRAPHIC OBJECTS

AMERICAN INDIAN

50. Navajo Tribe. *Serape*. 221 x 139.7 cm. Red field with horizontal rows of terraced diamonds outlined with black and white squares, separated by narrow bands of black and white.
☆78.293.1. Boston, Ma. 24–29 Aug 78.

51. ———. *Serape*. 157 x 112 cm. Horizontal rows of terraced diamonds separated by rows of horizontal stripes. Half- and quarter-diamonds on end borders.
☆78.293.2. Boston, Ma. 24–29 Aug 78.

EGYPTIAN

52. Middle Kingdom, 2060–1540 BC. *Stela*, NME 39. Limestone, 39.5 x 26 cm. Ref: M. Morgensen, *Steles égyptiennes*. Stockholm, 1919, pp 25 ff, and B. Peterson in *Orientalia Suecana*, xvii, 1969, pp 12ff. Arched-top stela with two incised male figures: seated figure on left with right arm on his lap, left arm raised and bent, holding a lotus blossom; standing figure at right, body shown frontally, head in right profile, arms at sides. An offering table with various objects on and under it stands between them, and other objects appear to hang on the wall behind. Above the principal scene is a three-line hieroglyphic inscription surmounted by two jackals.
☆78.33. Stockholm, Sweden. Feb 79.

PRE-COLUMBIAN

COLOMBIA

53. Darien, 700–1500 AD. *Anthropomorphic Pendant*. Cast gold, 12 x 8.5 cm, wt 77.5 gm. Trapezoidal pendant. Top shows two ball-shaped forms, above bands of interlacery with spirals at sides. Lower section depicts trunk and legs with an open space between.
☆79.31.14. Houston, Tx. Apr 79.

COSTA RICA

54. Diquis Area, ca 700–1000 AD. *Crab Bell Pendant*. Cast gold, wt 30 gm. Realistically-rendered crab seen from above with claws joined.
☆79.31.2. Houston, Tx. Apr 79.

55. ———. *Figure Pendant*. Cast gold, h 50.8 cm. wt 17.2 gm. Stylized standing male figure. Two curved strands of hair extending from top of head to shoulders. Coffee-bean eyes, protruding ears, hawk-like nose, simple wide mouth. Arms at sides with fingers shown as vertical bands.
☆79.31.4. Houston, Tx. Apr 79.

56. ———. *Figure Pendant*. Cast gold, h 5.1 gm. wt 16.5 gm. Stylized standing male figure wearing a horn-like headdress extending from the top of his head. Ears rendered as large spiral forms protruding from sides of head. Wide face with bulging eyes. Arms at sides, fingers connected to thighs. Fingers and toes indicated.
☆79.31.5. Houston, Tx. Apr 79.

MEXICO

57. Chinesco (Colima-Narayit Border), 300 BC –300 AD. Hollow clay, h 15.25 cm. Seated female figure with large head, arms at sides, legs spread apart, wearing a necklace and loincloth. Facial features suggested by hollowed eyes and incised mouth.
☆79.31.12. Houston, Tx. Apr 79.

58. Guerrero, 300 BC – 300 AD. *Mask Pendant*. Dark green stone, h 8.9 cm. Teotihuacan influence. Calcium deposits, root structure on forehead. Frontal mask with chip-cut eyes, long, narrow ears, broad nose, lozenge-shaped mouth. Holes above ears and at temples.
☆79.31.3. Houston, Tx. Apr 79.

59. Jalisco, ca 300 AD. *Seated Female Figure*. Clay, h 16.5 cm. Stylized nude seated figure wearing a pointed cap-type headdress. Right leg folded, left leg bent over it. Hands resting on knees.
☆79.31.10. Houston, Tx. Apr 79.

60. Tula, ca 1000 AD. *Tripod Vessel*. Clay, h 12 x diam 7 cm. Globular vessel with wide upturned conical spout. Sgraffito design decorates the body. Tripod is formed by an animal's head and legs. Clay has reddish tone with calcium deposits on surface.
☆79.31.7. Houston, Tx. Apr 79.

61. Vera Cruz, ca 500 AD. *Head*. Hollow clay, h 17.8 cm. Volumetric bald head. Raised brow, almond eyes, short broad nose, open mouth, large, low ears. Severe expression.
☆79.31.17. Houston, Tx. Apr 79.

62. Ca 1000 AD. *Incense Figure*. Hollow clay, h 58.4 cm. Standing male figure wearing a jaguar headdress. Broad, flat face. Arms at sides. Wearing a cape over angular shoulders and a loincloth. Rear of figure contains incense receptacle.
☆79.31.15. Houston, Tx. Apr 79.

PANAMA

63. Cocle, ca 700 AD. *Pendant: Two-Headed Jaguar*. Cast gold, 7 x 12 cm. Stylized animal seen from the side. Front legs grasp a serpent, to which a second jaguar's head is attached by chain. Back legs clutch its own tail. Heads have open mouths with jagged teeth, with chains attached.
☆79.31.1. Houston, Tx. Apr 79.

PERU

64. Lambayeque, ca 500 AD. *Double Stirrup Vessel.* Clay, 20.3 x 16.5 cm. Square-front vessel surmounted by a llama and a male figure, decorated with horizontal bands and spiral interlacing. Stirrup handle. Flask-shaped back vessel with tall spout decorated with plain horizontal bands alternating with bands containing spirals. Body of vessel decorated with rows of protrusions. Bodies of the two vessels joined by a cylinder.
☆79.31.3. Houston, Tx. Apr 79.

65. Mochica IV, ca 800 AD. *Erotic Figure/Vessel.* Hollow clay with paint, 28x 50.2 cm. Body is broken, all pieces are original. Reclining male figure wearing a headdress with a human face at forehead. Large phallic form serves as a spout. Body is decorated with red and white slip painting.
☆79.31.6. Houston, Tx. Apr 79.

66. Nazca, ca 50 AD. *Polychromed Vessel.* Clay and polychrome, h 8.9 x diam 9.5 cm. Wide polychrome bowl with flat bottom, vertical flaring sides. Decorated with four geometric birds in profile.
☆79.31.9. Houston, Tx. Apr 79.

67. ———. *Portrait Head Vessel.* Hollow clay and polychrome, 8.9 x 6.35 cm. Tulip-shaped vessel with painted face and headdress. Face has large open eyes, heavy brows, moustache, and beard. Headdress is painted with a repeated geometric motif.
☆79.31.11. Houston, Tx. Apr 79.

68. Recuay, ca 500 BC. *Double Stirrup Vessel.* Clay and polychrome, 17.8 x 16.5 cm. Two flasks joined by stirrup handle. Front has polychrome figure under a roof-like form. A pipe extends from figure's mouth. Back flask has wide mouth.
☆79.31.16. Houston, Tx. Apr 79.

ROMAN AND MEDITERRANEAN BASIN

69. Carthaginian, ca 500 BC. *Female Figure with Child.* White stone, 15.25 x 8.9 cm. Woman seen frontally holding a child who stands before her. Shallow block form with carving in low relief.
☆79.31.18. Houston, Tx. Apr 79.

70. Hellenistic style, 3rd c BC. *Child.* Bronze, h 60 cm. Prov: Pompeii, Peristyle of the House of the Vetti. Standing nude male child, holding a bunch of grapes in his right hand and a duck in his left. Hair in short, shallow waves and curls.
☆78.296.1. Pompeii, Italy. 8 Jun 78.

71. ———. *Child.* Bronze, h 60 cm. Prov: Pompeii, Peristyle of the House of the Vetti. Standing nude male child, holding a bunch of grapes in his left and a duck in his right.
☆78.296.2. Pompeii, Italy. 8 Jun 78.

72. Roman, ca 200 BC. *Vessel in shape of Hour Glass.* Terracotta, h 7.6 x diam 2.2 cm. Small, unadorned vessel: globular lower section attached to a smaller, roughly cylindrical upper section by a short neck. Flaring lip.
☆79.31.8. Houston, Tx. Apr 79.

73. Ca 1st c AD. *Fawn.* Fresco fragment, 45 x 45 cm. Fragment of a fresco depicting a standing fawn seen in profile and, before him, a delicate branch extending from upper right toward the animal.
☆78.291. Stabia, Italy. 9 Nov 78.

74. ———. *Male figure.* Marble, h 67 cm. Prov: Pompeii, Peristyle of the House of the Vetti. Male standing nude figure on a rectangular plinth. Represented as a hunter (?). Wears a loose, pointed, Phrygian cap; holds a club with two birds attached at his left side, and a lamb, by the back feet, in right hand.
☆78.296.5. Pompeii, Italy. 6 Jun 78.

75. ———. *Satyr.* Marble, h 60 cm. Standing nude satyr, tree stump at his right, holding a vase over his left shoulder and a cup in his right hand.
☆78.296.3. Pompeii, Italy. 8 Jun 78.

76. ———. *Satyr.* Marble, h 60 cm. Prov: Pompeii, Peristyle of House of the Vetti. Nude satyr standing on a rectangular base, holding a leather flask over right shoulder. Standing on his toes, body twisted to right. Loose strap hanging across chest from left shoulder.
☆78.296.4. Pompeii, Italy. 8 Jun 78.

77. 1st–2nd c AD. *Head of Hermes.* Marble, life size. Large stain covering mouth and part of chin. Male head broken off below chin. Prominent brow, straight nose. Hair in tight curls with centers drilled.
☆78.295. Baia, Italy. 8–9 Jun 78.

78. 2nd c AD. *Head of Dionysius.* Marble. Worn and covered with small scratches. Head wearing a wreath of leaves. Frontal, oval face with lips parted, eyes hollow.
☆78.303. Cagliari, Italy. 14 May 78.

79. Roman, century unknown. *Apollo.* Marble, h 120 cm. Stained and calcified. Roman copy of Hermes by Praxiteles. Nude figure standing in contrapposto position, right arm resting on a tree stump which has a serpent curled around it. Left arm bent behind back. Wears a laurel wreath over abundant, unkempt hair.
☆78.290. Siena, Italy. 1 Jan 78.

80. Roman, period unknown. *Head of Euterpe.* Marble, life size or larger. Prov: Villa Borghese gardens. Head of Euterpe broken off at the base of the neck. Hair parted in the middle, loosely pulled back. Soft oval face, small mouth, vacant eyes.
☆78.302. Rome, Italy. 15 Jun 77.

Index

American Indian 50–51
Anfrie, C. 18
Antiquities
  Egyptian 52
  Pre-Columbian 53–68
  Roman and Mediterranean 69–80
Baudouin, P-A 12
Bitter, A. 19
Bonnard, P. 14
Bounetheau, H. 35
Candlesticks 38, 49
Caucasian 27–8
Carpets 27–30
Chair, minature 37
Chalice 46
Chinese Export 32–3
Clacker 39
Clock 31
Clodion, C. M. 17
Colombian 53
Copley, J. S. 1–2
Costa Rica 54–6
Coudray, G. 20
Doll 40
Drouot, E. 21
Dunton, W. H. 4
Egyptian 52
English (?) 16
Fechin, N. 5
Gaspard, L. 6–11
Guillot, A. 22
Guillotine, minature 41
Haye, P. de la 13
Indian 36
Intaglio 42
Mariton 24
Massé, C. 25
Mêne, P. J. 23
Mexico 57–62
Miniatures 35–45
Mynuel, L. 31
Navajo 50–1
Paintings
  American 1–11
  French 12–14
  German 15
Panama 63
Paten 47
Penguin 43
Persian 29–30
Peru 64–8
Pie Crimper 44
Porcelain 32–4
Pre-Columbian 53–68
Pyx 48
Raissiguier, E. 26
Roman 70–80
Scrimshaw 37–45
Sculpture
  English (?) 16
  French 17–26
Serape 50
Shah Jahan 36
Silver 46–9
Spitzweg, C. 15
Taj Mahal 36
Tusk 45
Vienna hallmark 34
Wyant, A. 3

Cézannes Recovered

Three masterpieces by Paul Cézanne stolen in December from the Art Institute of Chicago were recovered in Chicago on May 23. Laud Spencer Pace, a former Art Institute employee, was arrested in connection with the theft. All the paintings were returned in good condition.

Pace has been under suspicion since the theft occurred. A former shipping clerk who had worked at the museum for about a year prior to the loss, he had helped to put the three paintings in storage last October. He later aroused suspicion when he was seen in the storage area carrying a large, flat parcel. After the theft, Pace resigned when asked to take a lie-detector test. His apartment was searched, and various notes, as well as a short story he'd written centering on a museum theft, and some supplies pilfered from the museum, were found.

Pace approached the museum recently and sought to collect a reward for return of the stolen works. He was arrested after surrendering the paintings.

The recovery occurred on the eve of the museum's centennial celebration, and should be the source of much rejoicing.

Truck Theft, Gallery Shoplifting on 57th Street

On May 9, amid busy mid-day traffic, two youths described as junkies apparently stole six valuable portraits from an art shipping truck while the truck's attendants were delivering other works to a gallery upstairs. The thieves disappeared without being observed or arousing suspicion of passers-by.

The truck was returning paintings to several New York galleries which had lent works to an exhibition at the Oklahoma Museum of Art. The theft probably occurred at about 11:30 AM, while the truck was parked on 57th Street. It was discovered at 2:30 PM, when the truck made its next stop, and one of the paintings to be delivered (Bonnard, no 14 this issue) was missing, along with five works belonging to other galleries (see nos 1, 2, 12 this issue). Two of the six paintings (portraits by Mary Cassat and William Merritt Chase) were recovered almost immediately, from a Harlem businessman who had bought them for a negligible sum, because he liked the frames. When he learned the paintings were stolen, he contacted CBS News and arranged to return them. He received a $15,000 reward.

This generous reward was paid in the hope that the middleman could help locate the remaining four works. But investigation sources fear that the media handling of the recovery may have negated this chance, by revealing too much about the identity of the middleman. They criticized both the newsmen, for betraying a promise to keep the identities hidden, and the shippers, who must have left the truck unattended at the time of the theft.

* * *

Another incident of gallery shoplifting occurred on 57th Street in May, in which a Vienna porcelain stork's nest (no 34 this issue) was stolen. The gallery reported that only one person visited the gallery during the time when the theft occurred, who identified himself and signed the guest book. His description follows:

> The man is about 5′6″ tall, of slight to medium build, and appears to have a deformity that causes a lateral twist of the upper torso and shoulder. He has what appears to be a tumor or cyst below the jawline under his right ear. His jawline is prominint. He has dark, straight hair, dark, olive complexion, dark eyes (large) and a longish nose. He is approximately 45–50 years old. He was wearing a suit with high synthetic content with a small lateral check. The jacket had topstitching. His shoes were inexpensive, dark brown, and buckled on the side. He carried a brown, somewhat worn, old fashioned briefcase. He stated he was an interior decorator.

International Foundation for
Art Research, Inc.
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Address Correction Requested